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GEORGE DRAKE, PRINTER.**HINTS AND NOTIONS.**

A legendary bronze. A Chicago correspondent writes us as to a magnificent bronze, eight feet high and five feet at its largest girth, which has arrived there from Japan. It tells a story. It is mounted at top by a hag who, by alliance with a toad, has discovered the secret of encountering successfully the dragons that have long ravaged the district. Conscious of her superiority, she calmly awaits the approach of the monsters as they climb up towards her.

Engraving on metal, which is effected by bold cutting with round-faced and other tools, requires more skill than chasing. The design being traced, the whole of the work is brought into relief by varying depths, by matting and by acid coloring, followed up by a few delicate touches of the graver. Good execution requires a steady hand, a fine touch, and great practice.

Chinese varnish. The varnish with which the Chinese cover their cups, boxes and furniture, so varied in form and ornamentation, is a kind of gum they call tsi. It flows from trees resembling the ash of our climate. A drying oil of tea and arsenic forms part of the preparation of the varnish.

Cement for ivory, mother-of-pearl, &c. Dissolve one part of isinglass and two of white glue in thirty of water; strain and evaporate to one-sixth the density. Add a little gum mastic dissolved in alcohol with a slight addition of white zinc. When required for use, warm and shake up.

Regilding picture frames. Leave on any old gilding but clean surface with weak acid and water. Lay on several coats of parchment size and whitening of cream consistency. Polish surface with No. 0 emery. Then lay a thin coat of oil gold-size and when just tacky, gild.

In the best specimens of our modern stained glass painting, it is to be noted that dark shadows are sparingly used, thus following the early practice of the art.

Bronze figures always look larger than they really are; the reverse is the case with marble, terra-cotta and alabaster.

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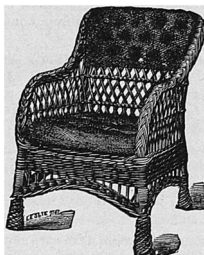
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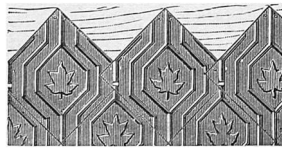
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HINTS AND NOTIONS.

Flower bouquets worked on light fanci-
ful wall ornaments of card, faced with silk or
satin, are made more effective by a portion
being, as sculptors would say, "in the round,"
stalks and flowers standing completely out,
whilst sprays and petals show behind on the
curved ground in light relief.

Glass relief plaques. A new effect in
glass relief plaques is by making them in two
layers, the colored one on top leaving visible
the crystal rim. The ornaments on the colored
surface are cut so as here and there to show the
ground. An optical illusion is produced with
brilliant effect.

Painting furniture. An excellent way of
painting furniture is to rub down the paint, and
every coat of varnish or lacquer, as is done in
carriage painting. The result is a beautifully
smoothed polished surface, admirably adapted
for drawing-room furniture; it can then be
gilded.

A varied tone, productive of an extremely
good effect, may be given to a stencil pattern by
working the brush afterwards slightly over por-
tions, and introducing delicate gradations of
tints, varying the manipulation throughout,
so as to prevent formal repetition.

The old tapestry at the White House has
been rehung by the President's command. It
was a singular want of taste that caused it to
be laid aside, for tapestry, however old, accords
with all descriptions of interior decoration.

Antique green bronze. Brass or copper
articles can be given this hue in perfection by
repeatedly washing them with dilute acetic
acid and exposing the work after each washing to
the fumes of ammonia.

Handsome office and room desks are now
combined with concealed washstand, water
tank and waste receptacles. The tank is above
the desk-shelf, beneath which is a marble slab,
with sunk marble basin.

Silver-plating fluid. Nitrate of silver, 1
oz.; cyanide of potassium, 2 oz.; water, 12 oz.
When dissolved, wait until mixture is clear. A
little prepared chalk may be used as an addi-
tional ingredient.

Two young owls, of demure aspect,
perched on a rotten gate, the decayed, brown-
ish hue of which corresponds to their own
plumage, is one of the latest ornamental
fancies.

This Christmas has shown the productive
power of the Germans in fancy goods. Those
of France are of the better grades, and remark-
able for their good taste and artistic execution.

Locust wood is in high favor for fauteuils,
which are covered with velvet of various hues,
delicate pink and blue predominating, har-
monizing with fringe of a pale golden hue.

A coat of varnish made in the proportion
of two ounces of shellac to nine ounces of al-
cohol will prevent brass from tarnishing. Some
ganango may be added for color.

Leafed branches and birds, lightso-
mely sketched in colors, without much detail, adorn
yellow blinds, and really look well. They are
contributions to color taste.

Oil of lavender is principally used by
enamellers, its consistency being such as to pre-
vent the colors that are used with it from run-
ning.

The present standard of English Hall
marked copper is in the following proportions:
Fine silver, 19 dwts., 6 grs.; shot copper, 18 grs.

The Austrian forests chiefly furnish the
woods for musical instruments, particularly vi-
olins, guitars, mandolins and zithers.

Pine and ebony make a good border for
a marquetry floor. For the rest straight and
clear-grained woods are the best.

Chinese crepe-silk pin cushions are sup-
plied in shapes of fishes, reptiles and fruit imi-
tative of natural colors.

Metallic figures are now being mounted
in the center of circular ottomans, the base
being cast or carved.

About 10,000 tons of artificial ultramarine
are produced annually, principally in Germany.

Dwarf book cases, carved with great de-
licacy, and richly gilt, are coming into use.

Illuminated tapestry paper is in increased
demand for wall surfaces.

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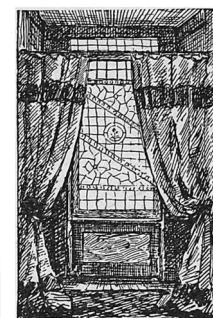


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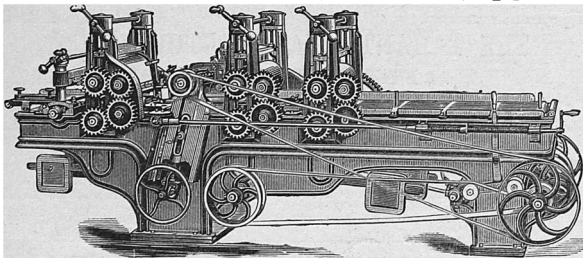
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classes more directly. For circulars, boarding ac-
commodations, etc., address the Secretary,
FLORENCE A. DENSMORE.

HINTS AND NOTIONS.

Brilliant and crude colors. Brilliant
colors in great quantity are by no means neces-
sary for brilliant effects; they should be reserved
as heightening touches. Nature never uses
crude, unbroken color; how she breaks her
color, how she obtains those delicious subtle
gradations from tint to tint, or hue to hue is a
mystery. At a distance a rose appears one piece
of carnation, on looking close, each leaf is seen
to differ from its neighbor; each leaf has its own
glow of gradated color. Variations, with uni-
form effects, without use of broken colors tell
well in flat painting where conventionalized or
arabesque design is encircled by a band of simi-
lar color but different shade to the rest of the
pattern. Delicate little dashes of broken color,
or small devices in same, are suitable to enliven
or vary broad spans of flat colors.

Mixture of colors for pottery painting.
Pompador red, rouge riche, violet de fer, car-
melite, brown bitumen, brown 4, brun jaune,—
all which colors have an iron base, mixed with
purples and carmines, fade in firing; mixed with
blues, must be exaggerated or the blue will
burn them out. Pompador red and violet de
fer mixed with carmines disappear in the firing.
Jaune ivoire mixes in all proportions with these
colors. Blende ciel, bleu foncé bleu outremier and
vert bleu mix in all proportions with jaune clair,
jaune foncé, orange, carmines, purples, vert-
chrome and clair. Jaune clair, jaune foncé and
orange mix in all proportions with blues, vert-
chrome foncé and clair, purples and carmines.

Brightening silver. A good polishing
mixture consists of equal parts of emery, pum-
ice and crocus, with oil added to the consistence
of a thick paste. The following are plate-clean-
ing mixtures: Carbonate of ammonia, 1 oz.;
Paris white, 16 oz.; water, 4 oz., to be mixed and
applied with leather or sponge; also equal parts
of the finest rouge and prepared chalk, mixed
and applied dry with soft leather.

Skill in color designing. The highest
quality or degree of power of the designer in
colors in putting down lines and tints is desig-
nated by the term skill. When this is attained the
lines are drawn with precision, the tints are pro-
duced without marks of doubt or hesitation, and
no trace of difficulty, alteration, or bungling can
be discovered.

An elegant dinner set has for pattern on
each plate the representation of four over-
lapping plates, one with land or water scene, the
rest covered with small figures in red, green,
blue and gold on a white ground. The edges
of these smaller plates protrude in appearance
beyond the vermilion rim of the plate they cover.

Where decorative surfaces are glazed with
Prussian blue, and the tone shows a fading
tendency, probably owing to the weakening by
light, the full color may be recovered by exclud-
ing the light for several days.

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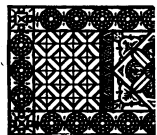
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HINTS AND NOTIONS.

Gilding metal. Quicksilver is put into a solution of gold and nitric acid, and having been applied to the metal surface, the mixture is exposed to a gentle heat, which drives the acid off, leaving the gold to unite with the mercury. The metal, having been heated, is covered with this amalgam, which immediately turns black, but on again exposing the metal to heat, the gold again shows itself.

Bossing up. In this art, as applied by Cellini and others, in making reliefs and statuettes of silver, the intended figure or form is modeled, then cast in bronze, and a thin plate of silver hammered over it, and when completed this silver was cut off in pieces, soldered together, filled with pitch and afterwards finished with various tools, the pitch being finally melted out.

Lettering and scrolling pencils. Lettering pencils are usually made of sable, ox or camel's hair. The hair of a lettering pencil should not be over one inch long, and many prefer it even shorter. Black sable-hair pencils are best and consequently most expensive, the hair from which they are made being from the tip of the hair of the Russian brown sable.

Priming old painted woodwork. To paint or "color" this kind of work to prepare it for a second coat, a mixture is applied composed of white lead and raw linseed oil and turpentine worked into a thin liquid, equal parts of the oil and the turpentine being employed. This mixture is to be tinged to a flesh tint with red lead.

Liquid foil for silvering glass. Melt half an ounce of lead and half an ounce of fine tin in an iron ladle, and when in a state of fusion add half an ounce of bismuth. Skim the dross, remove from fire, but before mixture cools, add five ounces of quicksilver. Stir well together, and avoid breathing the fumes.

Sealing-wax varnish. A varnish which is a capital imitation of India japan is made by dissolving powdered sealing wax in the best spirits of wine. A two-ounce stick is enough for a pint of spirits. The varnish, which may be of any color, dries quickly, and so must not be made until wanted for use.

Nickel alloys. Nickel alloys are much used in the decorative arts under the name of German silver. Nickel forms the hard white alloy used in making electroplate, and on which silver is afterwards deposited. It is also used in common silver alloys to keep up their whiteness, subduing the tinge of copper.

Silver and electro-plate wares. To improve the color of these apply with a soft brush or sponge the following mixture: Nitrate of silver, 4 pennyweights; cyanide of potassium, 4 ounces; water, 1 quart. Care must be taken to prevent the cyanide coming in contact with the hand.

Oxydizing silver. To impart to silver a deep lustrous black color, have the work as bright as possible and boil in a mixture consisting of bromine 5 grs.; bromide of potassium, 5 dwts.; water, 10 oz. Finish by rubbing with wash-leather and best jeweler's rouge.

Four painted tiles, showing the phases of the moon, are introduced with good effect into a clock case. Over the dial, which presents the conventional brazen sun, is a sun flower, whilst the metal panels are decorated with daisies and grass.

A circular glass cabinet, splendidly mounted, has been produced for the center of a room, for the purpose of displaying to advantage objects of art. The roof is a dome.

Coloring bronze ornaments. An admirable color may be given to bronze vases by plunging them into a mixture of vinegar, verdigris and water.

Great brilliancy of walls and ceilings is apt to have an injurious effect on elaborately ornamented furniture.

Neutral colors are those in which the hue is broken by partaking of reflection of colors about them.

Terra-cotta and wood carvings are now being coated with copper for interior decorations.



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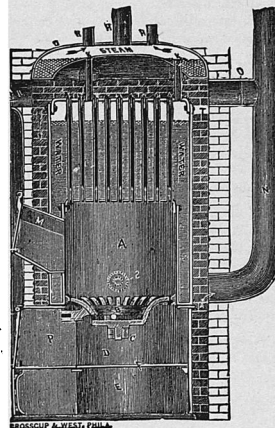
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**HINTS AND NOTIONS.**

A useful enamel. A valuable enamel for artistic purposes, says a Dresden journal, may be prepared from a mixture of thirty parts by weight, of saltpetre, ninety parts of silicic acid, and 250 parts of litharge. Drawing can be made upon this enamel as upon paper, and the characters can be burnt in by means of a muffle in less than a minute. It can also be employed in the preparation of photographs without the use of collodion. For this purpose a mixture of ten parts of gum, one of honey, and three of bichromate of potash, well filtered, is dried upon the enamel and exposed in the camera, the image being then developed by dusting over it a powder of ten parts by weight of oxide of cobalt, ninety of finely-pulverized iron scales, 100 of red lead, and thirty of sand; the chromate is decomposed by immersion in a slightly acidulated bath. When washed and dried the enamel is melted by placing it upon a piece of clean sheet iron and coated with chalk, and the photograph glazed upon the enamel is then brought to view.

Coloring gold. It is desirable for the goldsmith to obtain contrasts of color in his metal in addition to those furnished by copper or silver or both combined. The goldbeater produces 13 tints running through red, orange, lemon to the so-called white; but jewelers and goldsmiths use but three—yellow, red and green. Different shades of color are obtained by chemical agents. A usual French receipt for giving color to gold consists of two parts nitre, one part common salt and one part Roman alum. The concentrated solution is made with boiling water for from 15 to 20 minutes, according to the shade required. Contrasts are added to by burnishing or lapping of certain portions and sometimes by dilute aqua regia.

Water-color staining. Brush the color over the wood without any previous preparation. Let it stand a few minutes; then wipe as much of the color off as you can, using a damp cloth. The stain has sunk into the soft parts of the wood and less so on the hard parts of the grain. By this plan we bring out the grain or marks of the wood clearer and more distinct than when it is left from the brush alone. If the stain is not deep enough apply another coat.

Cement for Mosaic cubes. Soak isinglass in water till soft; then dissolve in proof spirits by means of a gentle heat. In two ounces of this mixture dissolve ten grains of ammoniacum and while still liquid, add half a drachm of mastic dissolved in three drachms of rectified spirits. Stir well together and put in bottles. Melt by standing the bottles in hot water and use directly.

To paint with ready-mixed paints. Shake well the package before opening it; stir the paint thoroughly from bottom up before using; size all knots or sappy portions with shellac; let first coat get thoroughly hard before applying the second. If too thick, thin with boiled linseed oil, except white, which should be thinned with turpentine.

According to the *Deutsche Farber Zeitung*, the hardest indigo is easy to grind, dissolves better, and adheres better to the goods, if it is for 4 hours steeped in hot water for 1-1/2 lb. calcined soda to 4 lbs. indigo. When ground fine 2 lbs. soda and 16 lbs. lime are added, and afterward 20 lbs. pure coppers. The solution is made by heating in an iron boiler.

If the colors on porcelain are not fired enough, in which case they will not glaze, but remain dead, it is best to touch up the painting with thin washes of color, and have the work refired. If over-fired, repainting and refiring will but slowly mend matters.

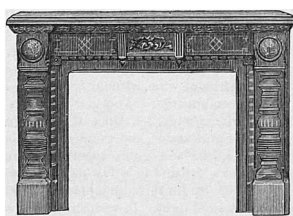
Many kinds of standard colors may be used for staining pine, but except for imitating inlaid woods, darker shades of its own natural color are the best, not necessarily to represent color oak, but what it is in reality—pine stained dark.

To take stains out of marble. Take ox gall, a wineglassful of turpentine and mix and make into a paste with pipe clay. Put the paste on the stain and let it remain several days.

French polish. The following is a good recipe: Shellac 6 ounces, wood naphtha 1 pint; dissolve the shellac in the naphtha and then add 1-4 pint linseed oil.

Candlesticks of burnished brass are provided with shelving canopies of same, open at top and finely jeweled.

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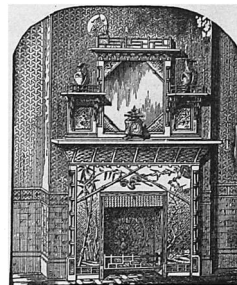
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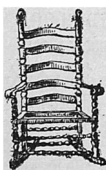
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HINTS AND NOTIONS.

Varnishes for furniture. The simplest and perhaps the best is the solution of shellac only, but many add gums sandarach, mastic, copal, &c. Spirits or naphtha can be used with the following: 1. Shellac one and a half pound, naphtha one gallon; dissolve and it is ready without filtering. 2. Shellac twelve ounces, copal three; dissolve in one gallon of naphtha. 3. Shellac one and a half pound, seed lac and sandarach each four ounces, dissolve in one gallon of naphtha. 4. Shellac one a half pound, seed lac and sandarach each four ounces, mastic two ounces, rectified spirit one gallon; dissolve. To darken polish, benzoin and dragon's blood are used, turmeric and other coloring matters are also added, and to make it lighter it is necessary to use bleached lac.

To mix colors in oil. As all colors for use in decoration should dry flat and unshining, substances called dryers require to be mixed with them, care being taken not to mix too much, as this defeats the object. The principal dryers are acetate or sugar of lead, litharge, white vitriol and japaner's gold size. Some of these act injuriously on light and tender colors, as oxide of lead on lake, and the mixture of two, as sugar of lead and vitriol, is often bad, for chemical reasons. The colors are ground in oil and the proper consistence obtained by turpentine.

The true French polish. To one pint of spirits of wine add a quarter of an ounce of gum-copal, same of gum-Arabic; and one ounce of shellac, the gums to be well bruised and sifted through muslin. To dissolve the mixture, place it near a warm stove, and frequently shake. Strain through muslin, and keep tightly corked for use.

Upon a slip of glass, says D. G. Doane in the *Microscopist*, put a drop of liquid auric chloride or argentic nitrate with half a grain of metallic zinc in the auric chloride, and copper in the silver. A growth of exquisite gold and silver ferns will grow beneath the eye.

Diapers, so important a feature of surface ornament, were so called from the designs on napkins and cloths of Ypres, either extending in a continuous pattern all over the surface, or consisting of many sprigs, flowers, or ornaments spotted about in geometrical arrangement.

Should plain or embossed leather become partially detached from a wood ground, use as cement a mixture of India-rubber and shellac varnish.

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Small ornaments in relief may be made of a mixture of chalk, glue and paper paste.

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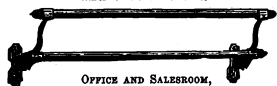
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Standard flower holder. Anelegant flower stand has a base of circlets of metal bands, disposed triangularly, and resting on couchant leopards. A light, delicate-curved shaft emerges from spiked plants, giving out leaves from its slender tendrils as it ascends, spreading out ward at top where it is decorated with acanthus leaves, that support a shallow, oval metallic dish of antique style.

Notwithstanding the natural rectilinear tendencies of woodwork, it is quite consistent with the artistic use of wood to adopt elegant curved forms of legs for chairs and tables, provided they are so arranged as to conduce to bodily comfort and stability of construction. Still, nothing is to be said in favor of mere capricious inflections.

We have not seen the combination of bronze and ebony, the former in cast ornamental designs, attempted in this country, but a foreign specimen of a cabinet thus treated strikes us as showing that the two materials are in perfect keeping, especially with the effect lightened by decorated porcelain panels.

In the use of metal as ornament for furniture care has to be taken that it is not in such profusion as to destroy consistency of style; metal enrichments tend to modify all constructional lines through their influence on light and shade, and if carried to excess will destroy unity of design.

Gold size. Grind fine sal-ammoniac well with a muller and stone. Scrape into it a little beef suet, and well grind all together, after which mix in with a pallet knife a small proportion of parchment size with a double proportion of water.

Numerous vases are now being made out of cut stones of different kinds, intermingled with opaque and transparent enamels; the mountings being in delicate gold work.

The elephant's ear has been turned to account as a trinket holder, the side of the head with proboscis being reproduced for the purpose in bronze.

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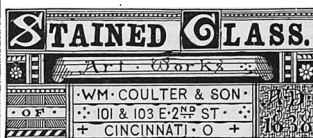
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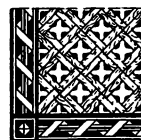
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